

Inasmuch as the education of the spectator who is interested in appreciating aesthetically a given autonomous-aesthetic phenomenon is one of the factors that have a bearing on his or her capability to do so it is important to consider further the question of the spectator's education and aesthetic appreciation. Think about Salome of Richard Strauss. How much need the spectator who is interested in appreciating aesthetically Strauss' Salome know in order to be able to do so? What knowledge is prescriptive for the spectator who would appreciate aesthetically Strauss' Salome? Must that spectator know about that which took place between the first and the second closings in the life of that work of art? Must that spectator know that the text of that opera is a translation by Hedwig Lachmann of Oscar Wilde's play Salome? Must that spectator know that the world premiere of that opera was on December 9, 1905 at the Court Opera in Dresden under the direction of Schuch with the principal roles being sung by Wittich, Burrian and Perron? Must that spectator know that one of the motifs associated with Salome and her desire for John the Baptist is a six-note motif that coincidentally was utilized by Mahler in the sixth song of Das Lied von der Erde in the same year that Strauss associated that motif with Salome? Must that spectator be able to read music? Must that spectator be able to understand German? Must that spectator know why Jokanaan has--before the action of the opera begins--been thrown into prison? Must that spectator know that John the Baptist is the patron saint of missionaries and that his feast day is June twenty-fourth? Must that spectator know that the action of the opera takes place about 30 A.D. in Herod's palace at Tiberias Galilee? What are the consequences of a spectator's knowing more than he or she needs to know in order to appreciate aesthetically Strauss' Salome or any autonomous-aesthetic phenomenon? Does a spectator's knowing more than he needs to know in order to appreciate aesthetically a given work of art make it more likely that when that spectator addresses himself to that work of art that he will be able to appreciate aesthetically that autonomous-aesthetic phenomenon than if he did not have that nonprescriptive knowledge? Does a spectator's knowing more than he needs to know in order to appreciate aesthetically a given autonomous-aesthetic phenomenon make it less likely that when that spectator addresses himself to that work of art that he will be able to appreciate aesthetically that work of art than if he did not have that nonprescriptive knowledge?